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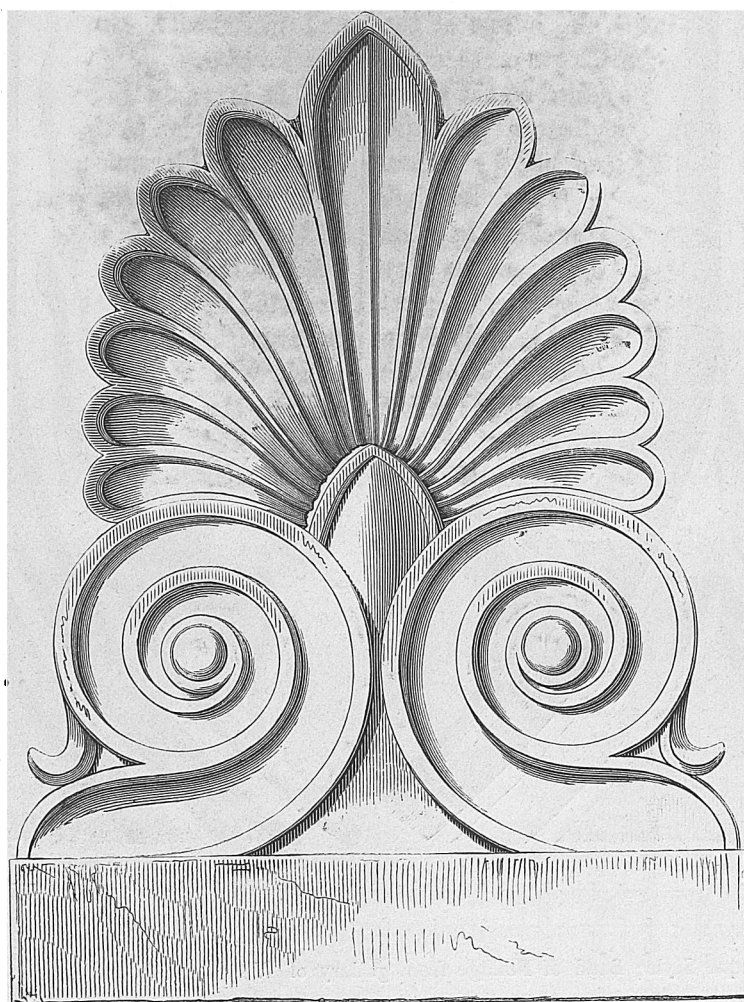
worker practised to perfection in connection with these rusticated façades. Wrought lanterns, torch, festoon and banner-brackets are projecting from doorways, windows and quoins; beautifully conventionalized dragons, griffons and reptiles, or other grotesque monsters and animals, also rich and luxuriant foliage, candelabra and standards, all beautiful specimens of wrought iron work always finely chiselled, but marked by size and massiveness so as to suit the style of the building, give life, elegance, and finish to the grand but sometimes gloomy surface. The doors, treated in the same manner and mounted with handsomely worked bronze-nails, are frequently panelled, richly carved and inlaid.

Another style of Palace Architecture, inaugurated by Alberti and fully developed by Bramante, has not the stern magnificence of that just mentioned; but it gains in elegance as much as it loses in grandeur. The rustication of the façade is less salient in projection, and the pilasters form an essential part of the design; but the ornaments of friezes and windows are so delicately

and appropriately arranged, the relief so well proportioned to stringcourses and cornice, everything treated so gently and with so much taste, that the whole construction produces a most harmonious and beautiful effect. Bramante has shown here how pilasters are to be designed in order not to divorce the great masses: grouped together, and very little salient, they appear like the Grecian antæ, merely as a slight ornamentation of the surface. After this must be enumerated a group of numerous façades with pedimented doors and windows, flanked by pilasters or three-quarter columns, belonging to the 16th century, displaying a lightness and elegance of profile and detail throughout, which, though neither so grand nor so monumental as the older rusticated palaces, is more suited to modern ideas. Amongst the most characteristic of the whole series are the Florentine palaces, the Larderel and the Bartolini, from the designs of Baccio d'Agnolo, and the Pandolfini, ascribed to the celebrated Raphael d'Urbino.

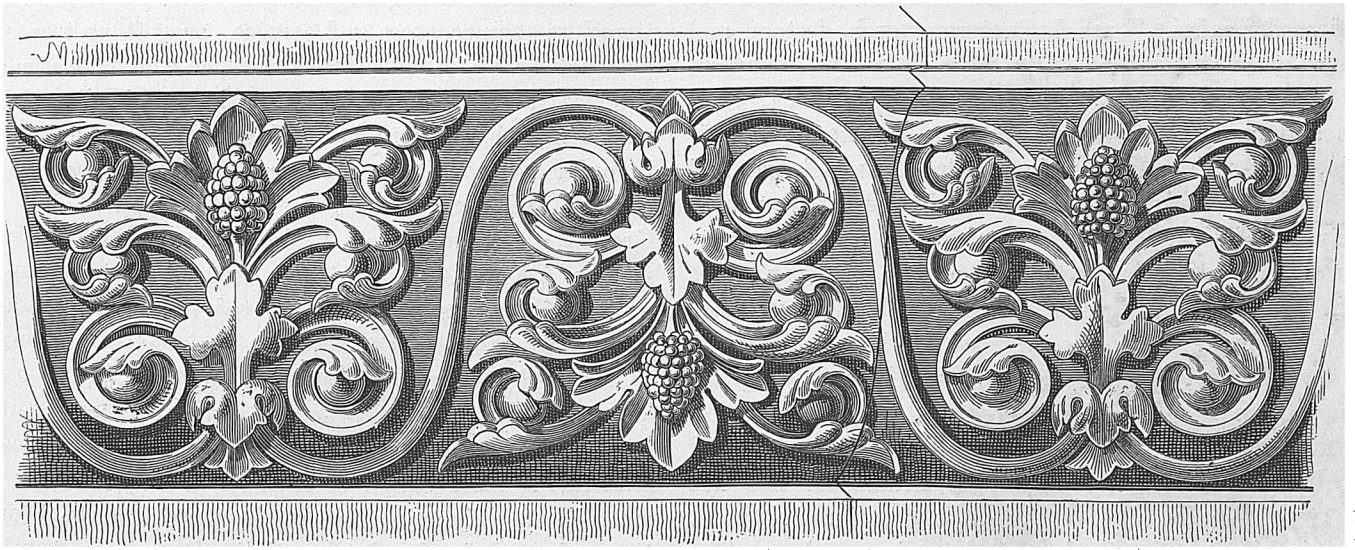
The conclusion in our next.

SPECIMENS OF ORNAMENTATION.

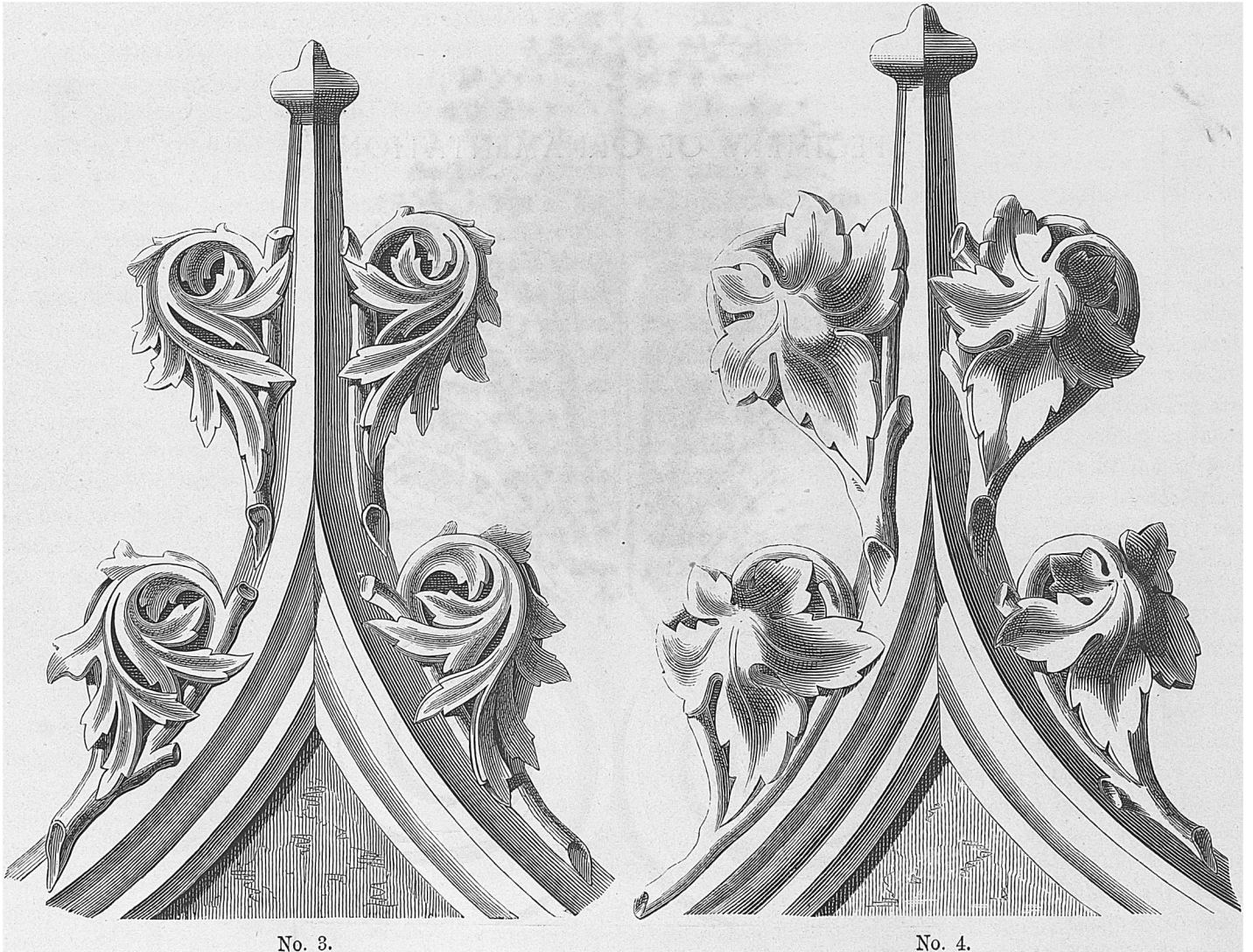


No. 1.

No. 1. Grecian Style, Antefixe of the Parthenon, Athens (see Part 7, p. 100).



No. 2.

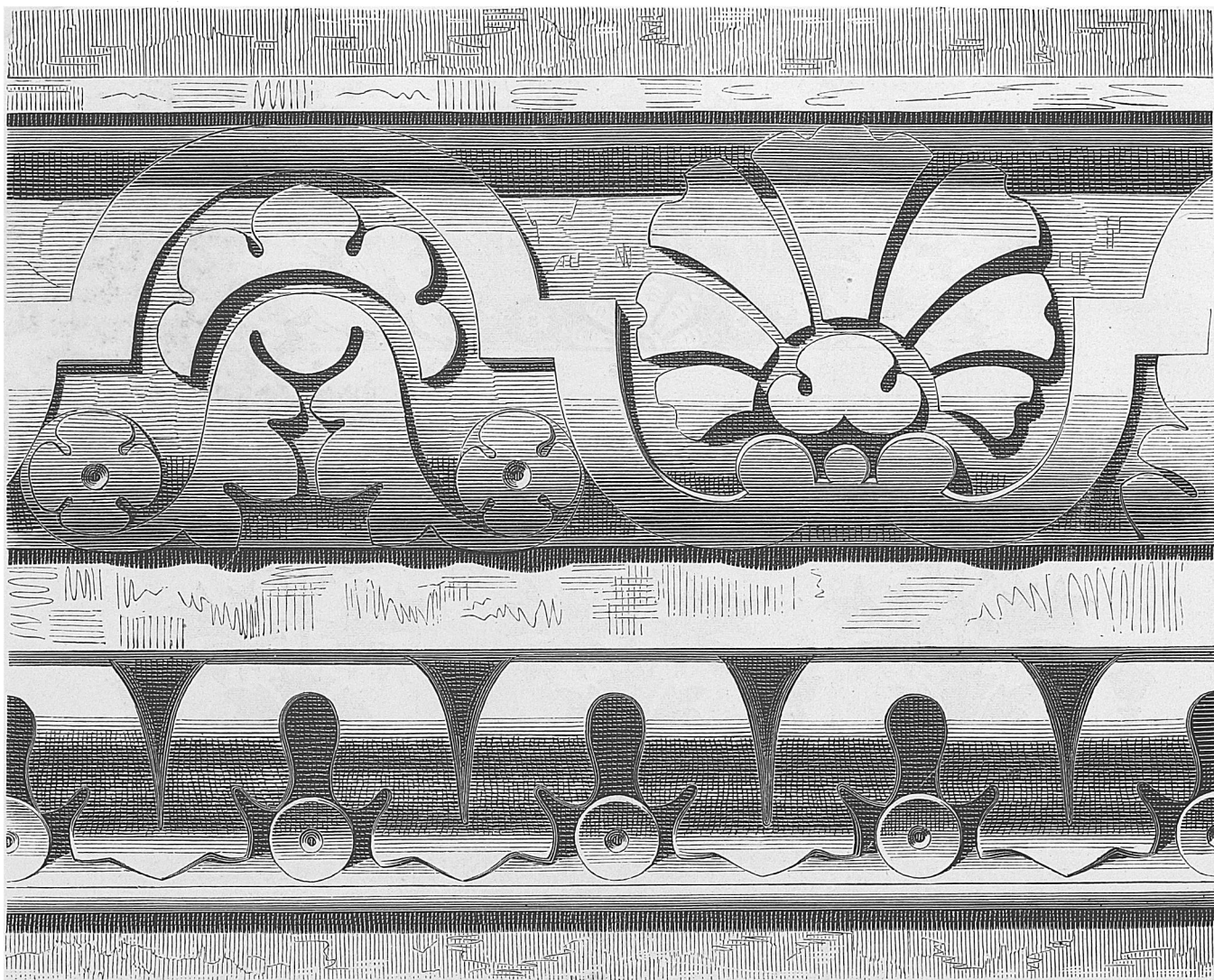


No. 3.

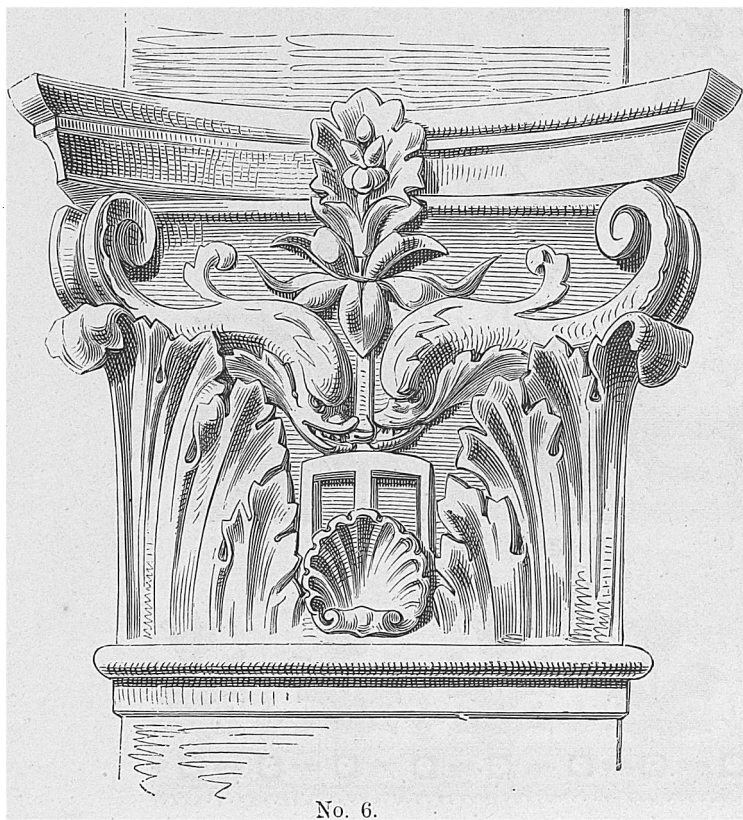
No. 4.

No. 2. Romanesque Style; Band of Foliage from gallery of West front of St. Remi's Church, Rheims.

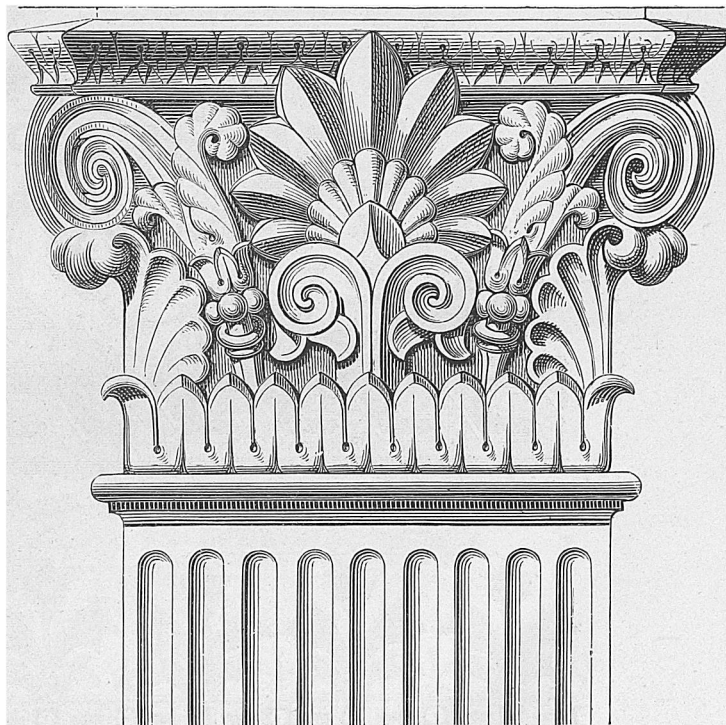
Nos. 3 and 4. Late Gothic; Finials from Eastern Part of Chartres Cathedral.



No. 5.



No. 6.

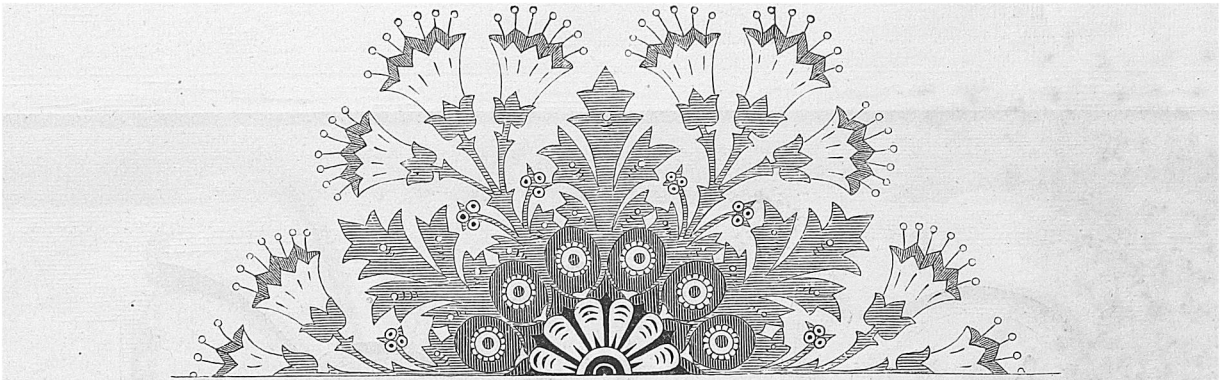


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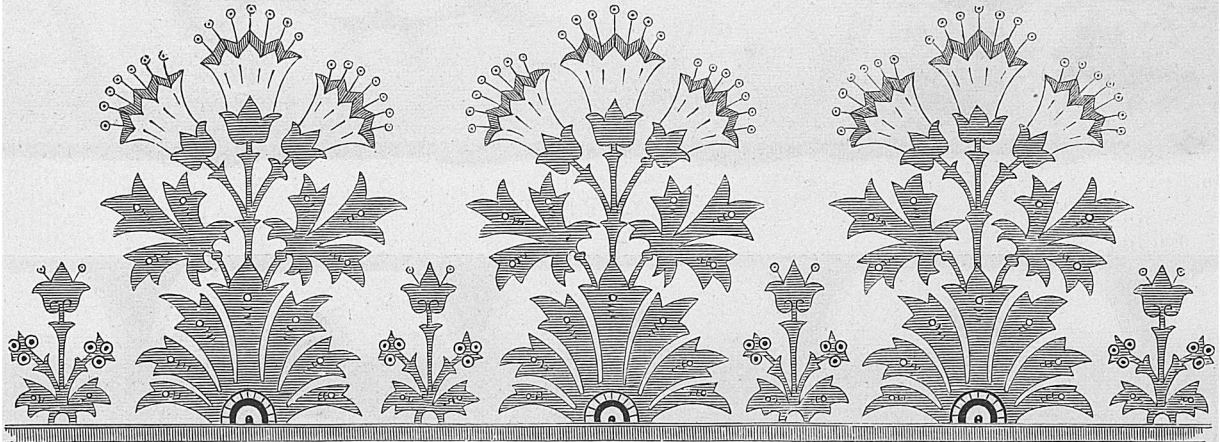
No. 5. French Renaissance; Style of Henry II. Enriched mouldings from the Louvre, Paris.

No. 6. Italian Renaissance; Capital of Pilaster from Church of Maddalena de Pazzi, Florence; 16th century.

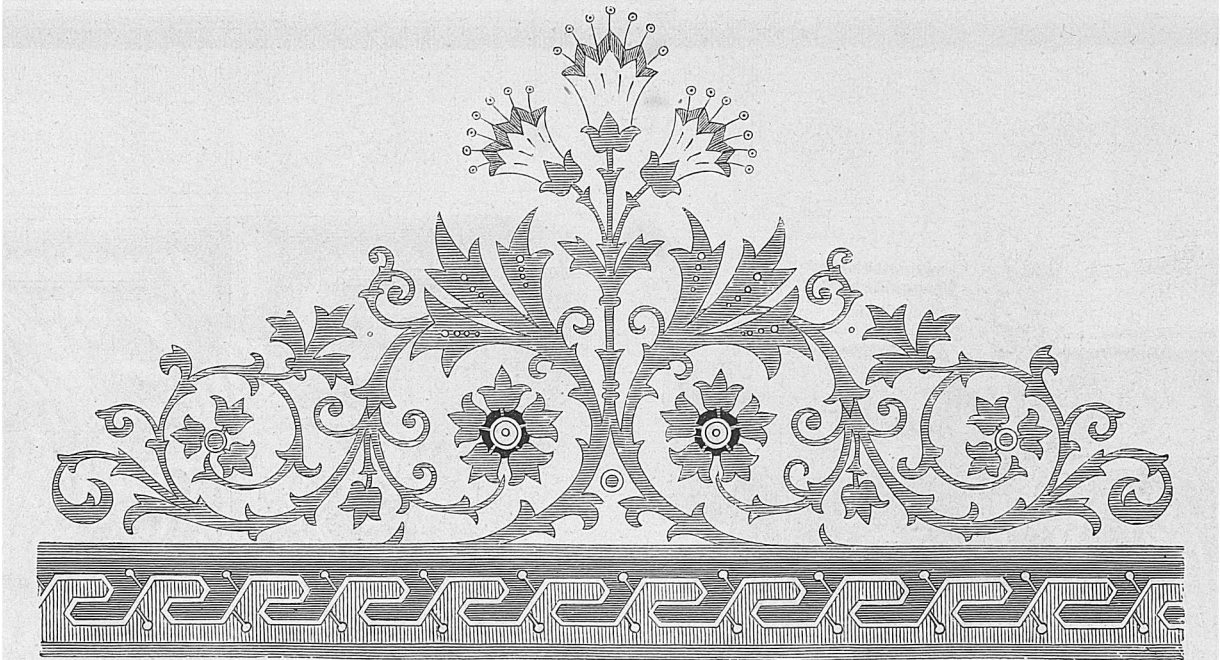
No. 7. Modern Capital of Pilaster.



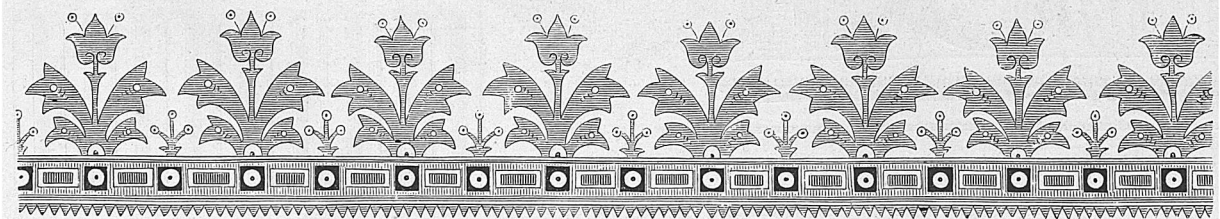
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No. 9.

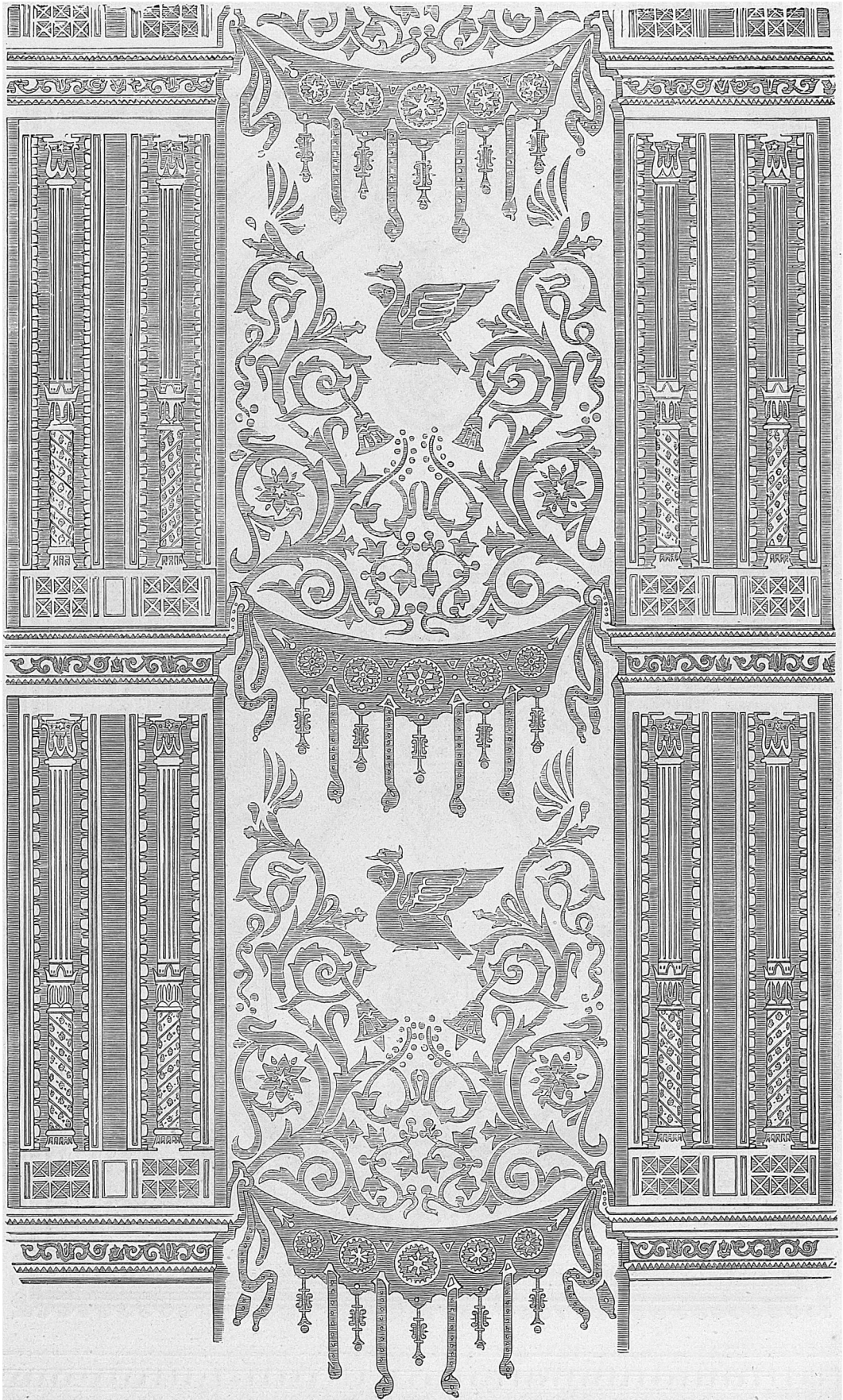


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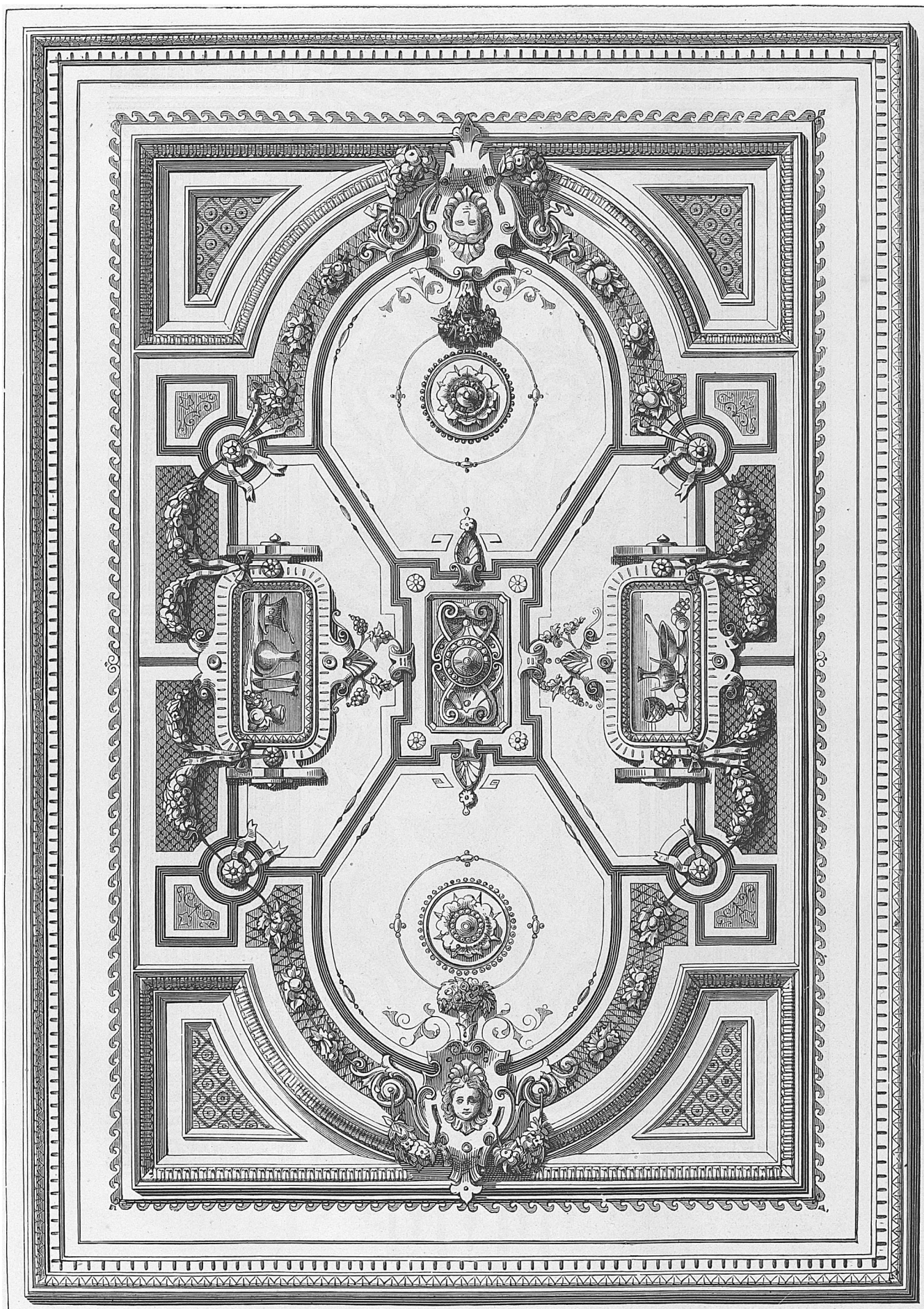
No. 11.

Nos. 8—11. Ornaments for Porcelain, Glass, or Metal.



No. 12.

No. 12. Design for Hangings; Modern French Work. For full-size details see No. 4 of Supplement.



No. 13.

No. 13. Ceiling in Stucco, for a Dining-room, with two chandeliers.



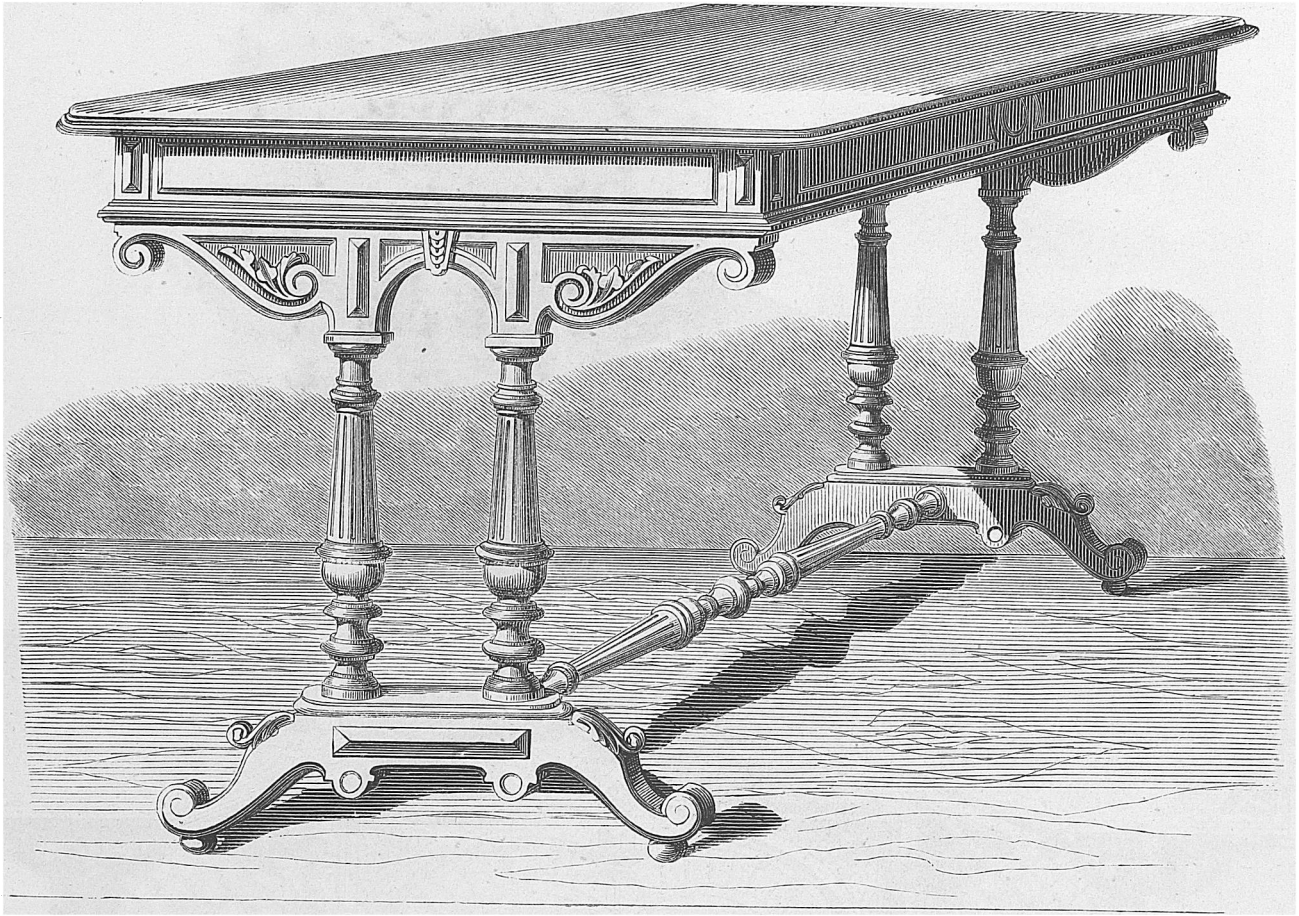
Nos. 14 and 15.

No. 14. Album Cover with Metal Mounts and Clasp. The design intended for inlaid leather, and being, with an appropriate change of dressed and undressed leather of different colors, of excellent and manifold effect, is produced by cutting the ornaments, with suitable instruments, out of two pieces of leather of different tints, previously mounted on paper, after which they are fitted together and affixed to the cover; outlines, ribs and veins of leaves are traced or stamped in delicate gold lines; the mountings, either cast, or hammered and chased, may be partly dead, partly highly polished.

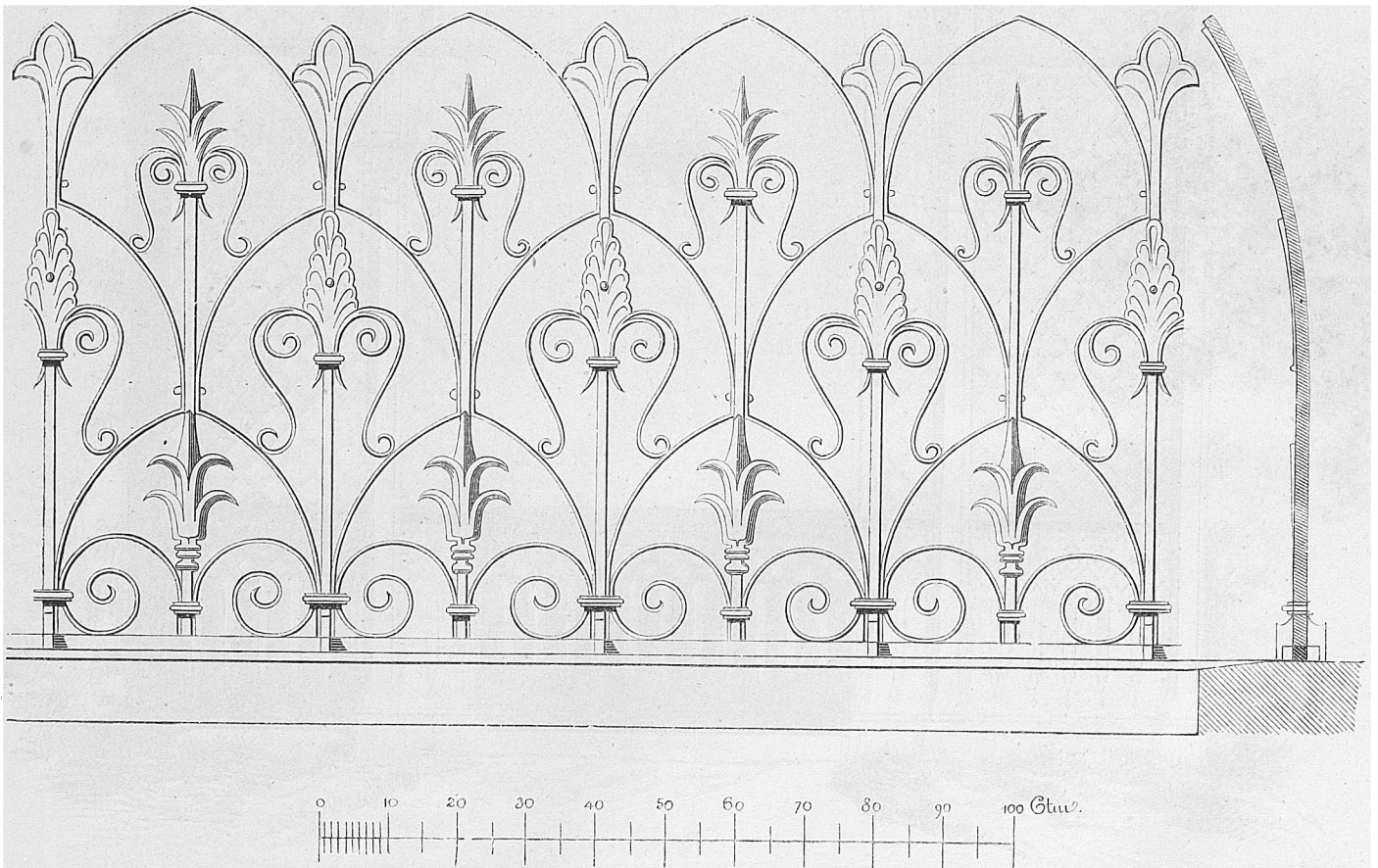


No. 16.

No. 16. Oak Wardrobe, the door filled in with plate-glass; recent manufacture.
For details see Nos. 1 and 2 of Supplement.



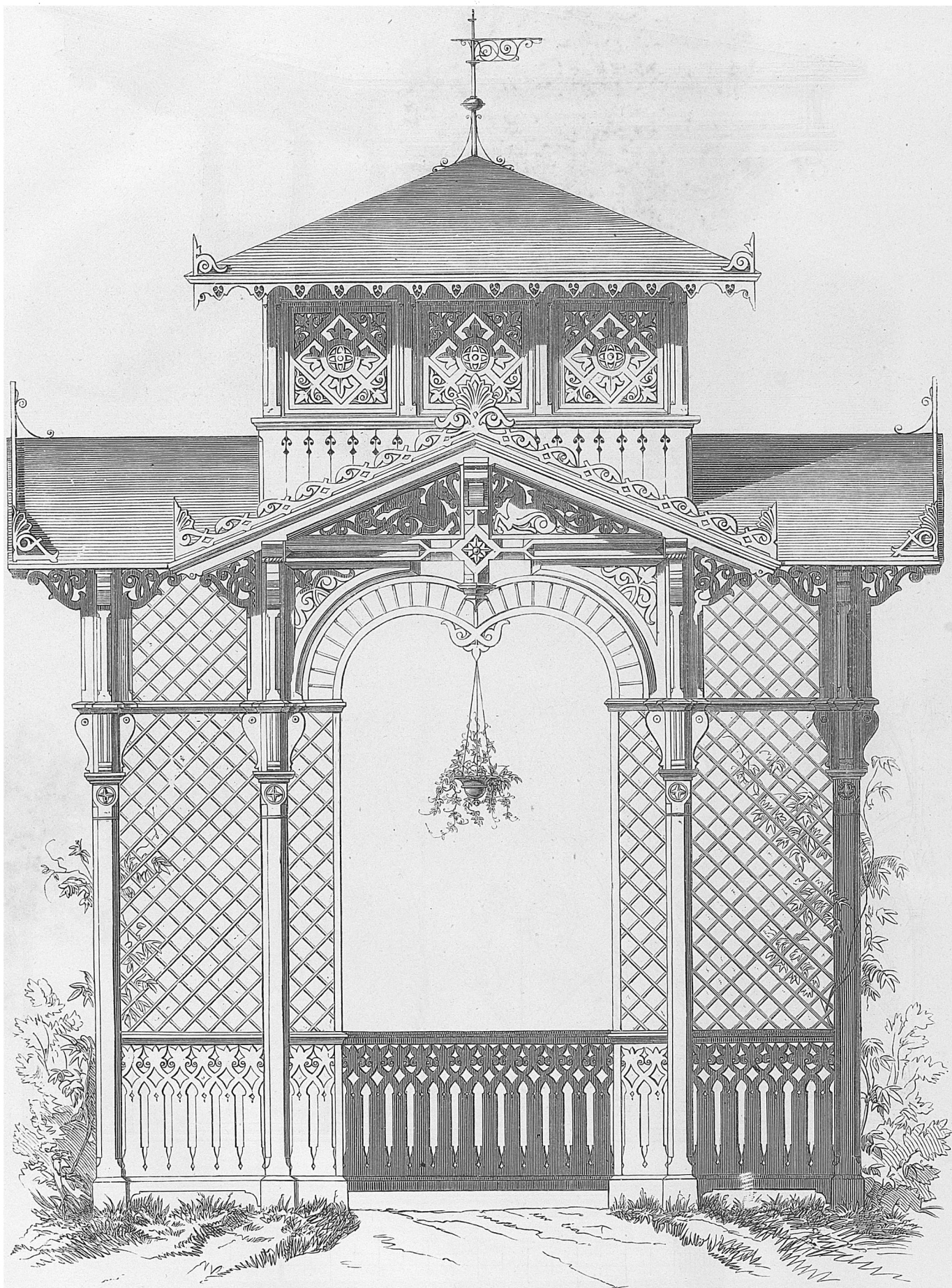
No. 17.



No. 18.

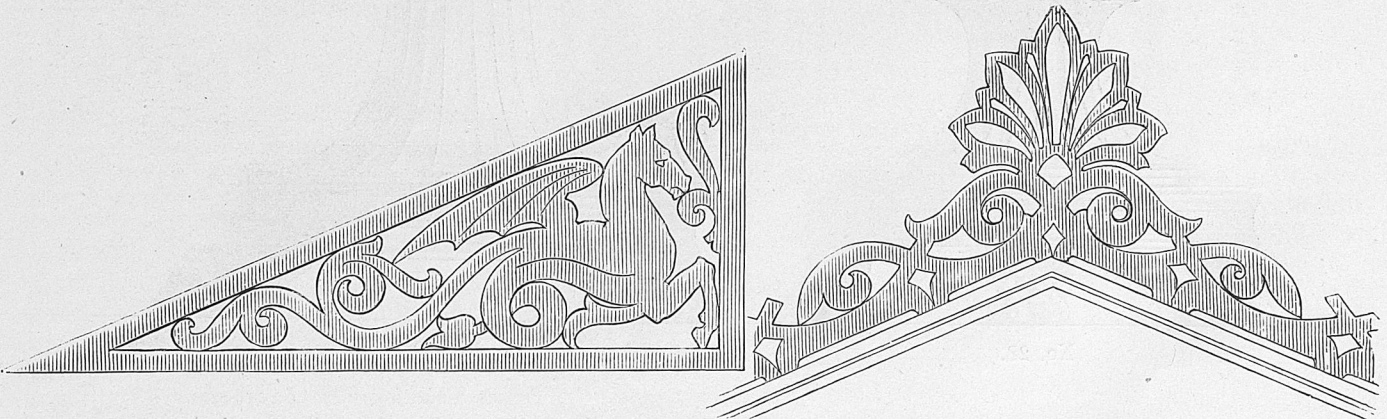
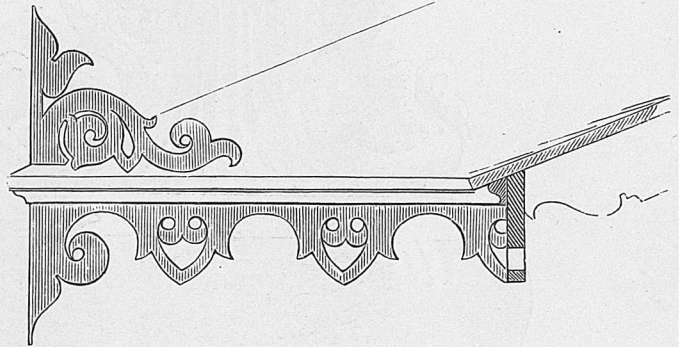
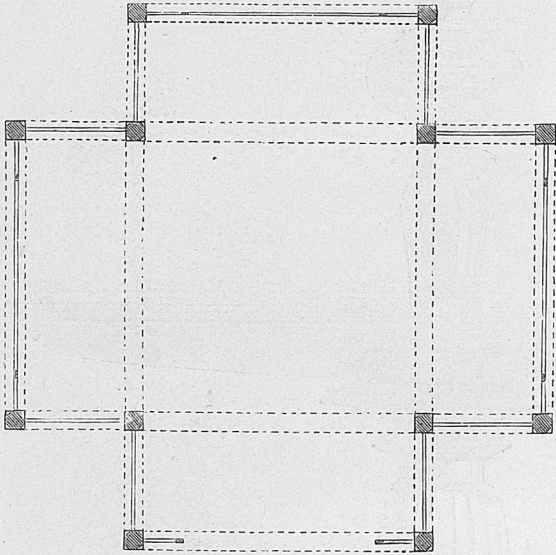
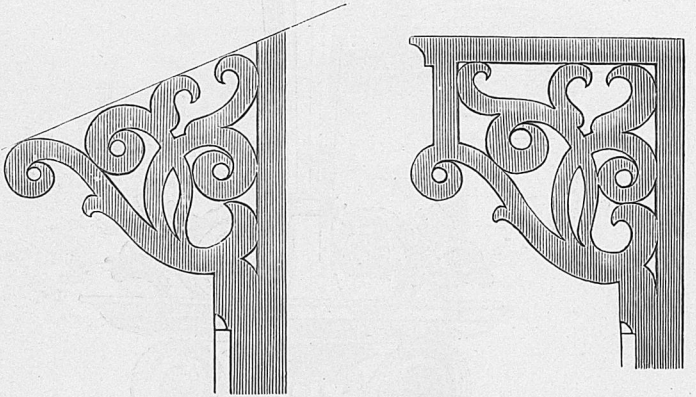
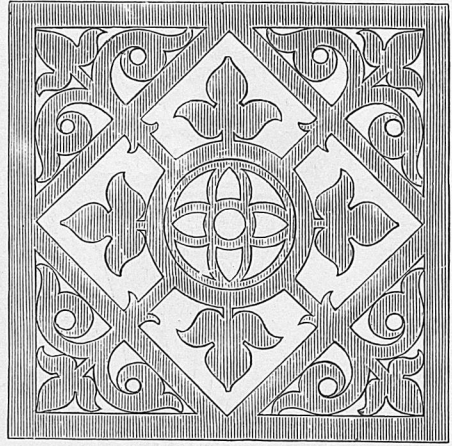
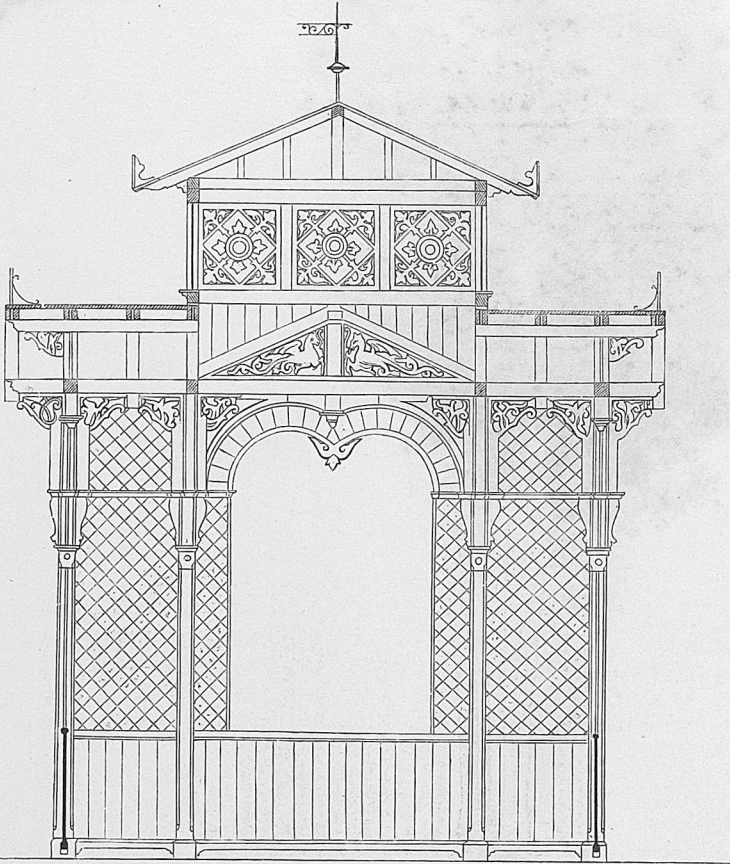
No. 17. Carved Oak Table. For details see No. 3 of Supplement.

No. 18. Wrought-iron Railings, from the Fountain of Square Louvois, Paris.



No. 19.

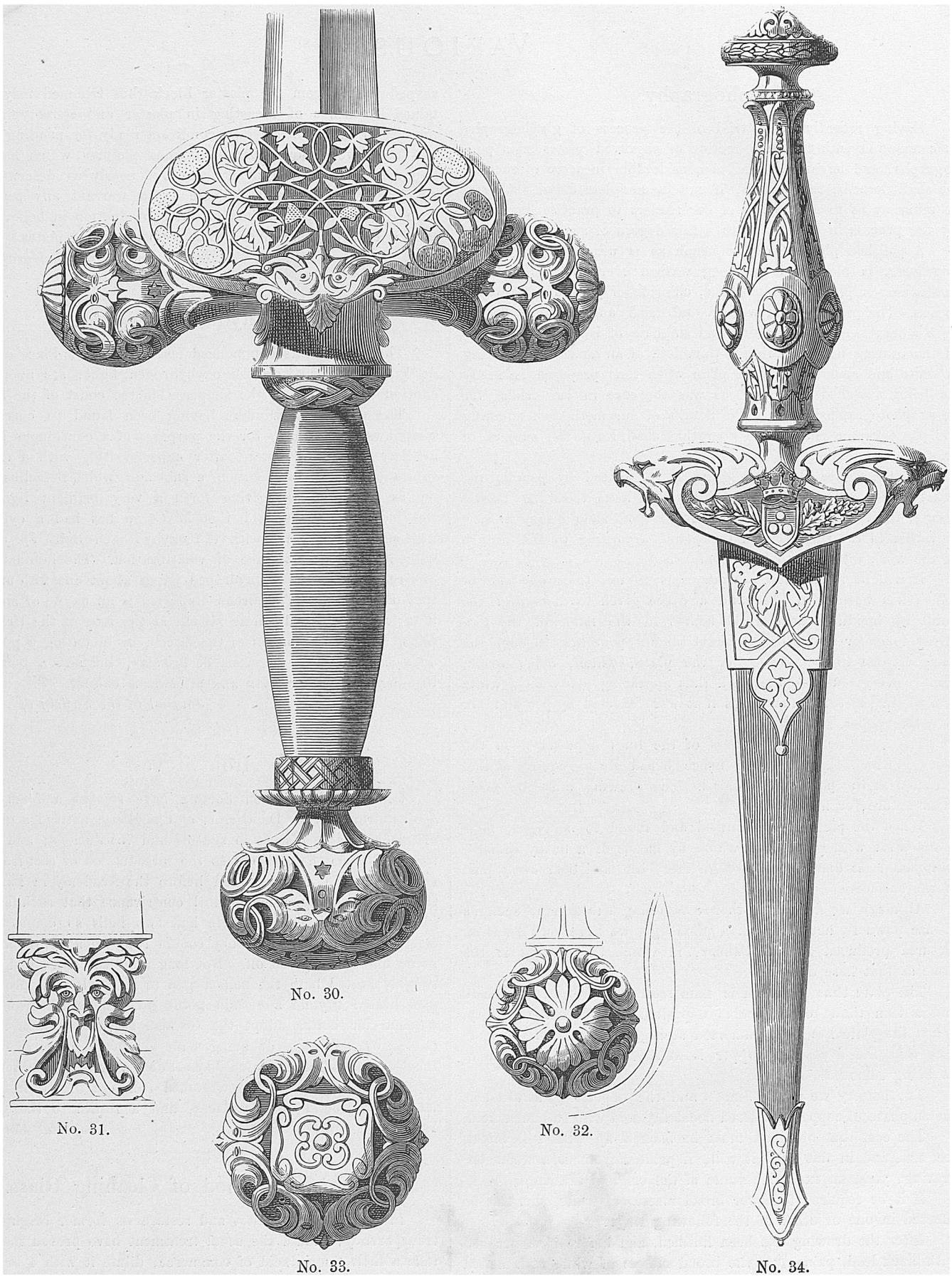
Nos. 19—27. Ornamental Summerhouse in Wood, with carvings and curvilinear sawings. Elevation $\frac{1}{4}$ scale, section and plan $\frac{1}{48}$ scale, details $\frac{1}{8}$ scale of real size. The ground-plan in form of a cross shows the entrance in front of one of the arms, the other three being intended for seats. The roof to be slated.



Nos. 20—27.



Nos. 28 and 29. Fish-bowl and Fruit-stand in Crystal with Bronze mountings; $\frac{1}{3}$ of real size.



Nos. 30—33. Sword-hilt chiselled in iron; full-size. Seventeenth-century work. From the Vienna museum.

No. 34. Dagger with Hilt and Scabbard; for execution in gold, silver or oxydised bronze.